

# Journal

Vol. 1/3 / May 78

News of The Cultural  
Council Foundation  
Artists Project

## Public Art: New Risks, New Trust

By WAYNE KARMOSKY

As the CCF Artists Project moves into its second quarter, two strong trends are evident: the construction of large-scale and permanent works of art in public places, and a deeper involvement on the part of CCF artists with social and educational issues within local communities.

Both trends apparently result from an increased trust, a sense of commitment, and a willingness to take risks, shared both by the CCF artists and, more importantly, by the local communities and their leaders. "This enthusiastic acceptance of our goals is the most gratifying thing that could happen," says Rochelle Slovin, CCF Artist Project director. "It shows that the program is really working where it counts most — on the grass roots level."

One of the most ambitious projects in Manhattan will be the creation by 13 CCF visual artists of a 200-foot mural in the rotunda of the PATH subway station at the World Trade Center. They are also planning a new design for the canopy and entrance to the Christopher St. PATH station, and will create visuals for the corridor which runs from the street to the turnstiles of the Ninth Street station. Designs for these PATH projects will be submitted to a Port Authority panel for final selection by mid-May.

The Staten Island Continuum of Education has placed a dozen painters and sculptors at sites across the Island to create new public works of art. Sculptor Barry Feuerstein has acquired over two tons of steel and is making three pieces that will be exhibited at Mount Loretto, McKee Vocational High School and in a park near Borough Hall. At Gateway National Park, Betty Beaumont is building an underwater piece and at Moore High School artist David Secombe is completing another major outdoor work.

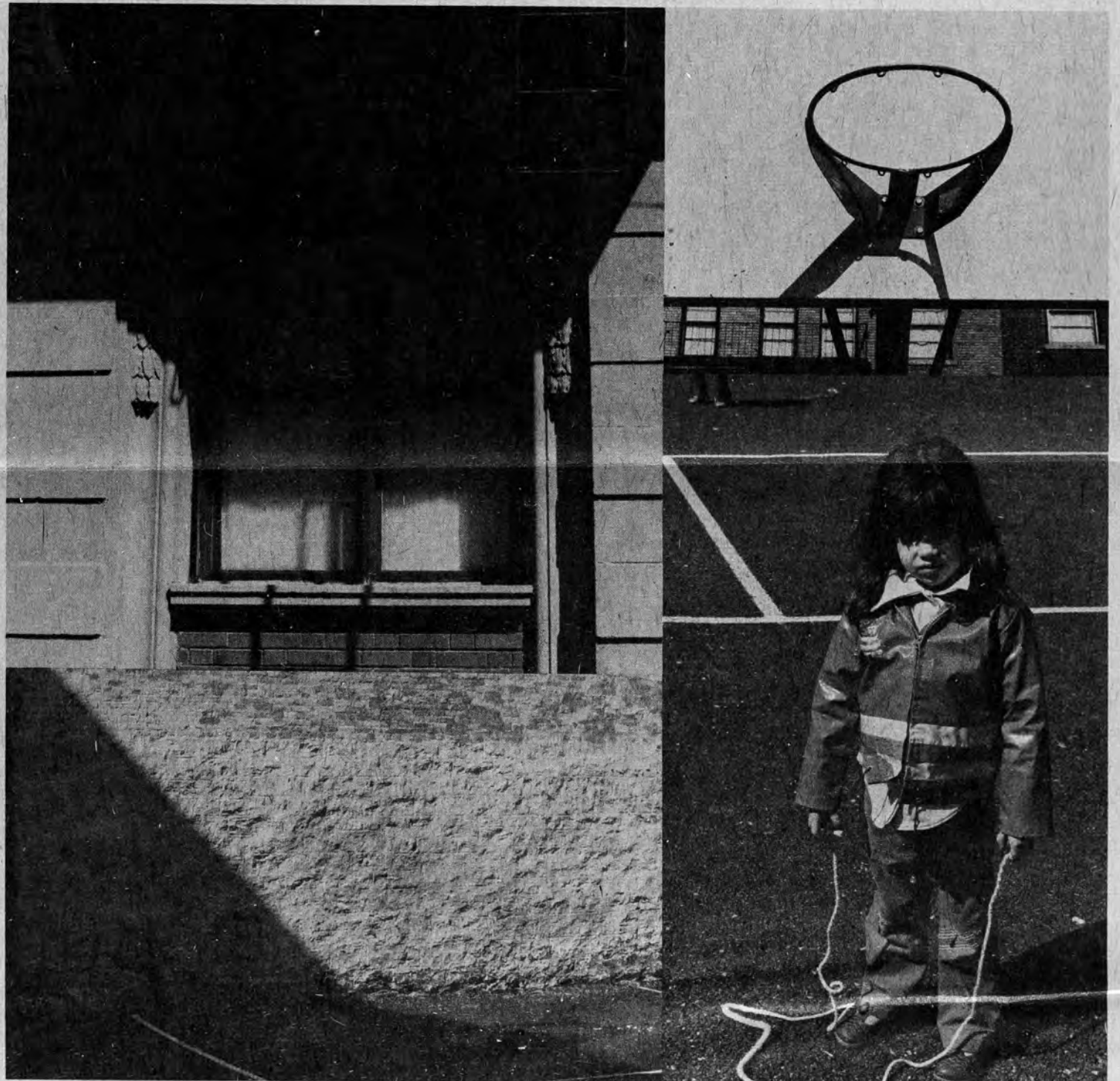
The borough of Queens is also acquiring CCF artists for works of art in public places. Pablo Galliano and Allan Samalin are designing and planning to execute two large murals in the Hall of Science in Flushing Meadow Park. The museum is being renovated, and lighting designer Stephen Edelstein will relight the exterior of the building.

At Woodside-on-the-Move, CCF artists are contributing to the revitalization of the community. Sculptors James Biederman, Ursula von Rydingsvard, Jack White, Susan Schare, and Germaine Keller are designing permanent works of art for vest-

pocket parks in the neighborhood; they are submitting designs for a giant free-form sculpture which will hang from the el. The original designs will be exhibited, and Woodside residents will choose the best proposal for the huge mobile. Betsy Jaeger is writing a history of Woodside as well as publicity brochures, and plans to obtain media coverage of the painting of the el. CCF painters Shulamith Firestone and Art Guerra are also working on an outdoor wall mural at 116th Street near Jamaica Avenue in the Richmond Hill section; it is being sponsored by the Richmond Hill Development Corporation.

Sandra Erickson, CCF artist, is creating designs for walls and exteriors of buildings at the South Bronx Rehabilitation sites sponsored by Center for Housing Partnerships. She is also assigned to photograph the spaces where she plans to do these designs. The project will serve as a program in which local residents may participate. At the Bronx Frontier, an organization whose renewal efforts are directed toward land reclamation and recycling projects, CCF artist Robert Smith will be developing education and nutrition programs for residents of this community.

*Continued on p. 2*



Site of Bronx rehab project / details

Photos by Sandra Erickson

## Verse

### A Dream of Angels

Though I walk into the room as a wave,  
I do not break against the ceiling as a shore  
nor empty myself into every corner of the  
room,  
but open slowly to ways in which I sleep.

Though once in tune with the voices in the  
walls,  
now I hear a knock of whispers from the  
floor above  
that weigh on my shoulders like the drizzle  
of rain:  
up from the wind, some envisioned wings.

Though I open like a word silent on a page,  
I drift with the meaning in every sentence  
that I hear  
and hold close the wings of angels  
crowded at my head  
and break each neck in my sleep.

— RICHARD VETERE

### Fire Island

The jealous underhanded sun  
skates along . . . the beach  
keeps my grandmother's trust.  
Children raise altars.  
One poker night  
I drew the archangel of spades.

— GROVER AMEN

### Mushrooms Still Grow

Still we pick  
our  
vegetables and fruits  
by hands;

machine couldn't  
stop  
to touch our nature;

mushrooms still grow  
in our  
hearts  
and  
souls.

— BANERJEE

### Stony Limousines in Queens

They have died and all is done  
whether life was real or love was one  
The hurt, the lies, the laughter  
can nestle in gravel ever after

From conversation and social station  
to best dressed missed with best relation  
to habits hooded in humiliation

— SANDRA ERICKSON

## CETA and The Arts: The National Scene

A look at the CETA arts program on the national level should shed some light on what artists can realistically expect to gain from and contribute to the current CCF Artists Project in New York City.

Firstly, a prevalent misconception that has caused some confusion and personal frustration is the notion that CETA is primarily concerned with supporting the artist and the arts. This was never its prime or even secondary purpose. CETA was designed simply to provide temporary jobs and training for regular employment, not to support the arts. The fact is that arts-related jobs account for only one per cent of all CETA jobs on a national level, and the Department of Labor does not plan to make wholesale changes in a large national program costing \$6.5 billion to suit the preferences of local and individual artists.

Considering this, it is somewhat extraordinary that any money at all from CETA has been allocated to artists, especially with the work-time provisions granted under the Title VI CCF program. Most non-arts CETA jobs consist of a 35- or 40-hour work week, with no provisions for 25 per cent transportation and preparation time, much less an additional 25 per cent for personal artist-initiated projects.

However, despite the fact that CETA was designed to help the unskilled, hard-core jobless, it has in the past two years become a significant source of employment for artists. Some 10,000 persons are currently working in CETA arts-related jobs at an annual average salary of \$8,500. (\$10,000 is the max-

imum and \$7,500 the minimum). These jobs represent a commitment of at least \$76 million — one of the largest chunks of federal support for the arts outside the National Endowment for the Arts. That figure is even more significant since this money filters down to individual working artists, not to art-supporting institutions.

The effects have been far-reaching. "CETA support for the arts has stimulated entire communities," Ernest Green, Assistant Secretary of Labor for Employment and Training, said recently. "It has generated local support for artistic endeavors and kept alive non-profit arts organizations in danger of going under. It attacks the double-digit unemployment rate among artists in a way that gives them great opportunities to sharpen their skills, and creates many masterworks which are of permanent and highly visible benefit to their communities."

A few examples of arts projects outside of New York City would include Seattle where a 13-member theatre company is touring the city's schools with an original production on racism. In Minneapolis a group of graphic designers, photographers, and writers is providing free advertising services for 29 arts organization. Elsewhere in that city, artists are creating unusual public sculptures by carving the trunks of stately elm trees suffering from Dutch elm disease. In Brunswick, Maine, a professional weaver is helping retarded students at a sheltered workshop design and sell decorative wall hangings.

Despite roadblocks, a growing number of other states, cities, and counties are finding ways to make CETA work for the arts. The North Carolina Arts Council, for example, has received \$1.7 million in CETA money since 1975 to put some 250 artists to



Deborah Genninger and Allie Woods in *Herbert's*



Stephannie Howard

Photo by George Malave

## Risks . . . . .

Aside from the art projects, the Bronx will be the locale for an experimental and learning program being launched by three CETA performing artists from the Association of Hispanic Arts. Ana Manzano, Hermilio Salazar, and Zully Montero are with the Bronx River Neighborhood Center, helping children in a Head Start program to improve their language skills. The artists are using puppet presen-

tations and story telling to increase the pre-school children's ability to communicate. At the Mitchell Community Center, CCF theatre artist Irene Wagner is developing an adolescent theatre troupe to perform original material in the East Side House and surrounding communities.

In Queens, MacArthur Binion and a trio of CETA performing artists from the Association of Hispanic Arts are creating programs for abused children and troubled adolescents at the Queensboro Society for the Prevention of Cruelty to Children.

work statewide through its Third Century Artist Program. Some individual counties have turned over their CETA hiring authority to the Arts Council, which in turn has placed artists with local arts organizations. Many other counties that do not participate in the Third Century Artist Program provide CETA support directly to local arts organizations. Activities range from public murals to classes in mountain folk music to a sound-slide show on whales and dolphins for school children in coastal Carteret County.

A very different model for providing artists with both work experience and training is the ArtWorks program operated under a Title I CETA grant by the Alameda County, California, Neighborhood Arts Program. Besides employing some 50 artists 20 hours a week for 16 weeks, ArtWork offers classes and informal counseling in such "survival skills" as applying for grants, bookkeeping, and copyright laws. ArtWorks participants have been amazingly successful in making the transition to regular employment. About 80 per cent are now supporting themselves by working as artists in their chosen fields.

Those who have dealt successfully with CETA agree that tapping into CETA funds involves a great deal of homework and perseverance. "It is important to register as an actor or ballet dancer or

whatever it is you do," advises Deirdre Frontczak of the Endowment's Cultural Resources Development Project. "The Labor Department does not have employment categories for individual artists, so employment offices try to intimidate artists into registering as waiters or clerks or other occupations for which they are qualified. But if one of those jobs becomes available, you must take it, and that immediately disqualifies you for a job as an actor or dancer." Incidentally, the fact that many artists are resourceful enough to find other jobs to tide them over results in artificially low jobless figures in the arts. As far as the Bureau of Labor Statistics is concerned, a dancer working as a waiter is employed. The full story of unemployment among artists is just beginning to be told.

However successful individual programs may be, CETA is no cure-all for the employment problems of artists. Some see it as a very mixed blessing indeed. "I don't think CETA and the arts should be reported only in glowing terms," says John Blaine, former director of the Seattle Arts Commission. "CETA creates an artificial world and can easily give artists a false idea of their economic viability in the real marketplace."

But while CETA is far from perfect, its long-range impact is beginning to be felt. It has focused attention on the plight of the professional artist as a

worker in our society. Among the findings: Only a third of those who consider themselves professionals in the performing arts managed to work full-time in the arts during 1976.

CETA has also paved the way for greater consideration of artists in other federal jobs programs. If Congress approves the Administration's proposed welfare reform program, fully 75,000 of the 1.4 million jobs expected to become available will be in the arts.

Most important, though, CETA has helped make local officials aware of the arts. In Atlanta, for instance, the mayor used six CETA positions to create an Office of Cultural Affairs. That office became so important that it has been made a permanent part of the city government.

Comparisons between CETA and the WPA arts projects during the New Deal are inevitable. But there is a profound difference. As George Koch points out, "The WPA was nationally developed and nationally operated, and when WPA funds were cut off, the concept of arts employment failed locally. CETA will have a much greater long-range impact because local people have made decisions that the arts are important."

*Grateful acknowledgement is made to the Cultural Post of the National Endowment for the Arts for permission to excerpt the above material.*



Latin Group at Nyrican Poet's Cafe

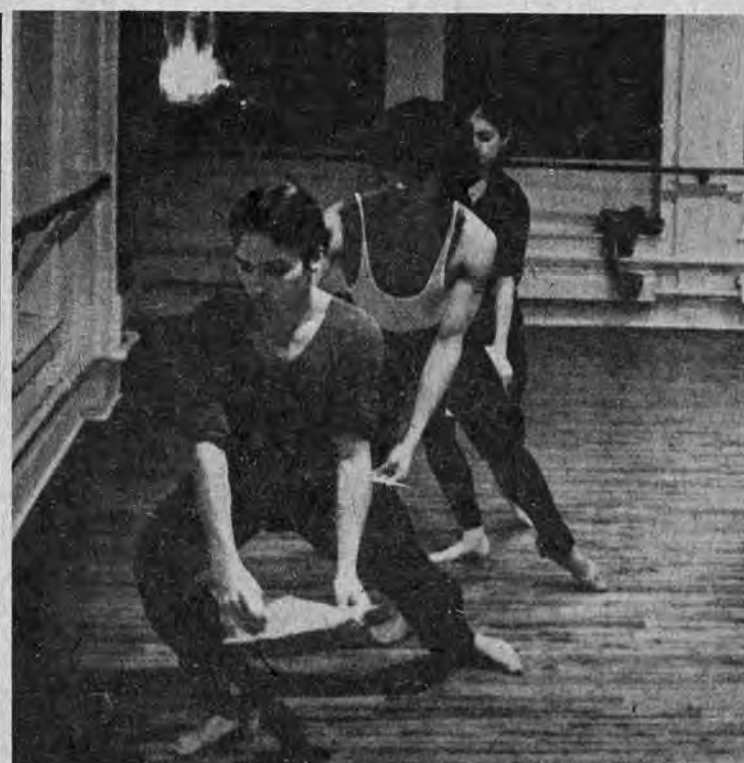


Photo by George Malave Dancers rehearsing *Dragon*

Photo by Sarah Wells

And at the Jamaica Community Adolescent Program the same artists are providing rehabilitation and recreational programming for troubled youngsters.

At the North Richmond Mental Health Center's Seaview facility on Staten Island, CCF artist Steve Foust is working with trained therapists to expand art therapy programs. Artist George Gershowitz is working with emotionally handicapped children at the School for Special Education. He has contact with each of the 42 children at least once a week and through art is giving them a creative outlet for their emotions.

In Brooklyn, dancer Mei Guobis is working at the Industrial Home for the Blind, conducting classes to help the visually handicapped develop self-reliance. Meanwhile, at the Brooklyn Museum, CCF artist Robert Sherman will continue conducting clay mask-making workshops for sightless persons from The Lighthouse; he will also conduct training sessions in his techniques for members of the museum staff.

Workers in downtown Brooklyn can participate in an innovative program sponsored by the

St. Boniface Art Center and developed by CCF dancers Vic Stornant and Kathryn Bernson, performing artists Cynthia McPherson and Dewayne Oliver, and coordinator Richard Nicksic. These CCF artists who are giving classes and workshops in dance, voice, acting, costume design, stage crafts, and mime, provide workers with a chance to enjoy creative experiences at the end of each day.

Back in Manhattan, two performing artists, Susan Sandler and Deborah Genninger, continue to develop an educational program for New York Women Against Rape. They are writing a theatre piece on rape, myths, protection against rape, social action and consciousness raising on the subject. The finished work will be performed in schools and in community organizations throughout the city. CCF literary artists Elyse Nass and Sandra Esteves are working with Abused Women's Aid in Crisis, Inc., to develop bilingual scripts to educate the public about abused women and children. Another literary artist, Barry Levy, has written a script on crimes against the elderly for the Senior Citizen's Crime Assistance and Prevention Program.

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**Grover Amen**  
Managing Editor

**Sandra Erickson**  
Art Director

**Betsy Jaeger**  
Associate Editor

Published by The Cultural Council Foundation Artists Project: Mrs. Donald B. Straus, CCF President, Sara P. Garretson, CCF Executive Director; and Rochelle Slovin, CCF Artists Project Director.

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## CCF Calendar of Events

### Art . . .

Banerjee: *Carbontransfer, Origami-Collages*: Just above Midtown Gallery, 50 W. 57 St., May 9 through June 4.

Deborah Rosenthal in group show *Metaphor in Painting*. Federal Hall National Memorial, 26 Wall St., May 18 - June 17.

### Music . . .

Orchestra of New York performances: May 15, Co-op City, 8 p.m.; May 16, Poe Park, 1 p.m. (woodwinds); May 17, P.S. 194, 10 a.m.; May 19, Westchester Square Library, 3 p.m. (woodwinds); May 20, Corlears School, noon; May 21, John Jay High School, Brooklyn, 2:30 and 4:30 p.m.; May 22 Daughters of Jacob Nursing Home, 2 p.m.; May 24, Cobble Hill Nursing Home, Brooklyn, 2 p.m.; May 26 Brooklyn College, 7:30 p.m., *Dragon*, a

work for six dancers choreographed by Vic Stornant, with original score by D.R. Frost; May 31, P.S. 25, 1:30 p.m.; June 2, New Opera Theatre, Manhattan Music School, 8 p.m.; June 4, Brighton Neighborhood Association, 7 p.m.; June 5, American Episcopal Church, 8 p.m.; June 7, Church of St. Emmerich, 7:30 p.m.; June 14, Briarwood Community Association, 8 p.m.; June 15, Ridgewood Senior Center, 1:30 p.m. For further information call 636-4120.

Jazzmobile performances outside the Bronx: Cityarts, 64th and Central Park West, Latin Band, 5 p.m.; May 26, Springfield Senior Center, Queens, Latin Band, noon; May 28, Queens Museum, Latin Band, 3 p.m. (tentative); June 11, Conlon Senior Center, Queens, Big Band, (tentative); June 13, Laurelton/Rosedale Senior Center, Queens, Latin Band, 1 p.m.; June 14, Cambria Senior Center, Queens, Latin Band, 1 p.m. For further information call 866-4900.

### Special Events . . .

CCF Artists Project Workshop, May 17, 7:30-10 p.m. for a discussion by Ted Striggles of unemployment insurance, taxes; Bruce Bordelon, housing (lofts); John Striker and Andrew Shapiro, housing (residential apartments).

BACA-sponsored multi-media performance piece featuring artists Ellsworth Ausby, dancers, writers, and jazz musicians. May 27 at Triangle Theatre, Long Island University, Brooklyn, at 8 p.m.

**Note:** CCF listings for the next calendar should be received no later than May 24 and will cover the period June 15 through July 20.

## Orchestra of New York to be Honored

Mayor Edward Koch has proclaimed May 22 through May 28 as Orchestra of New York Week.

The official proclamation will be made to Paul Dunkel, the orchestra conductor, on the steps of City Hall at noon on May 22. On May 25 the orchestra will present a concert in the City Hall chambers at 7:30 p.m.

## Co-op Galleries Plan Exhibits of CCF Artists

The work of all artists in the CCF program will be scheduled to be exhibited at several co-op galleries next fall in Manhattan, Brooklyn, and Queens.

The exhibitions are scheduled to start in September, and grants are being applied for by the Association of Artists-Run Galleries (AARG) to cover operating expenses. The grants are being requested from the New York State Council of the Arts, Corporations and Foundations.

The first show will run at Pleiades Galleries 1 and 11 at 152 Wooster St., Soho, from Sept. 4 to Sept. 24. Another installation will include documentation of the theatre, dance, music, and writing of the CCF artists.

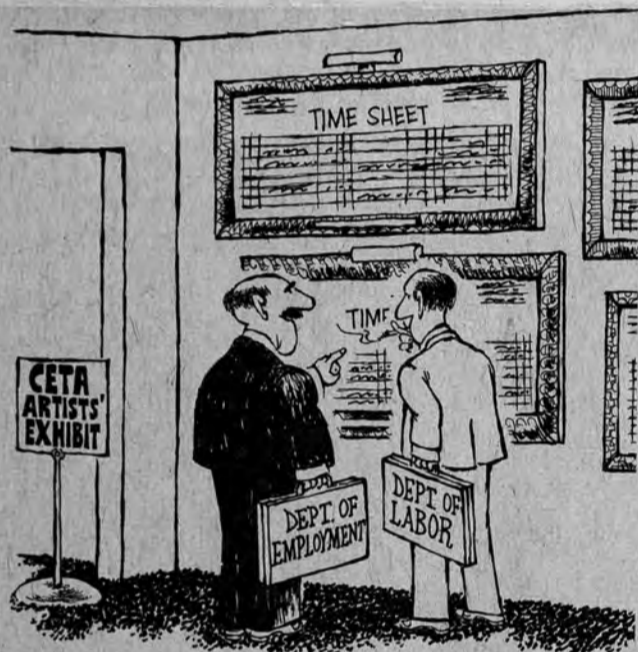
Between Dec. 16 and Jan. 9, 1979, additional painting, crafts, sculpture, photography, video and film will be shown at the following co-op galleries: Phoenix, 30 W. 57 St.; Gallery 84, 1046 Madison Ave.; Gallery 91, 91 Atlantic Ave., Brooklyn; and The Exhibitionists, 92-20 Union Hall St., Jamaica, Queens.

The grant application includes expenses for producing a 72-page catalogue with reproductions of works by all 122 CCF visual artists.

## More is More

The coming issues of *Journal* will have more space, and will include the reproduction of works in any media, of all CCF artists. *Journal* requires entries in the form of 8 by 10-inch black and white photoprints of the original work, including artist's name and address. Bring or mail photographs to Sandra Erickson, Art Director, *Journal*, CCF Artists Project, 175 Fifth Avenue, N.Y. 10010. Ms. Erickson will handle any questions through the CCF phone number 473-5666.

MARGULIES



"REALLY... I'M VERY IMPRESSED BY THE ARTIST'S CAREFUL ATTENTION TO DETAIL"

# Journal <sup>1/3</sup>

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